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Still life with diary : for orchestra

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STILL LIFE WITH DIARY

for Orchestra

A Thesis

Presented to

The Faculty of the Department of Music and Dance

San Jose State University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

by

David Larstein

December, 2002

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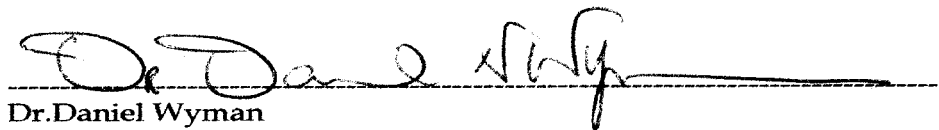
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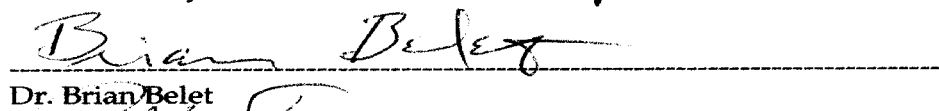
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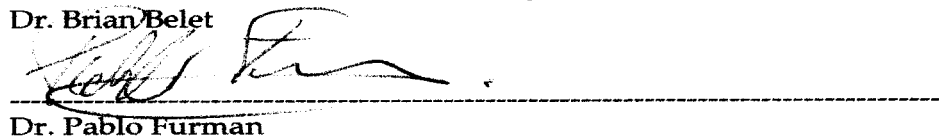
David Larstein

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ABSTRACT

STILL LIFE WITH DIARY

For Orchestra

by David Larstein

The three movements of this composition constitute a musical catharsis, an attempt to purge a state of aesthetic and emotional ambiguity and grief by means of structural and referential implication originating from the motivic cell of a major/minor third.

Movement I is an episodic pastiche utilizing fragmented motivic units which group to create a completed theme, stated in its climactic measures. Movement II is in ternary form, opening with a trumpet solo and ending after a sequence of developmental episodes followed by a recapitulation of the opening theme, with a series of eight low bells. The scherzo-like third movement establishes and develops a three against two rhythmic pulsation, which, through means of transformative embellishment climaxes with an energetic coda.

Usage of "Spanish" and "Mexican" motivic phrases borrowed from folk and classical sources in the finale is a conscious attempt to assimilate idiomatic material within a stylistically eclectic aggregate.

Dedicated to the memory of Eduardo Carrillo (1937-1997)
and to his widow, Alison Keeler Carrillo.

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INSTRUMENTATION

Piccolo

2 Flutes

2 Oboes

2 Clarinets in B \flat

2 Bassoons

3 Horns in F

3 Trumpets in B \flat

2 Trombones

Tuba

Timpani (3 pedal timpani, 1 player)

Percussion (3 or 4 players): Tubular Bells, Triangle, Tamborine, High and Low Bongos,

Suspended Cymbal, Crash Cymbals, Snare Drum, Bass Drum

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

INTRODUCTION

As the twenty first century dawns, it becomes obvious to anyone with experience in contemporary musical composition that the entire procedural function of composition and arrangement is now gifted with an abundance of options beyond pen and paper. Electronic instruments and composition software make the tradition of composer-as-draftsman merely one of many choices for creating and scoring a musical work. The image of the composer toiling over a piano with pencil and paper now seems quaint. More likely, the modern composer will be outfitted with an entire recording studio setup with which he or she can simulate the sounds of any musical ensemble to create an electronically generated score by way of improvisation, manipulation of sonic materials, or conventional techniques of scoring via computer software. The immediacy of musical results radically changes the creative experience from being abstracted, internal, and tedious to being tactile and physical. Although a composer may now be able to hear and see a virtual performance of a work as it is being written, there is an implicit responsibility to resist the many seductions and illusions this media offers. Since the danger of writing unplayable music is now a primary concern, traditional disciplines of craftsmanship take on an added importance. While composing this thesis, I grew to deeply appreciate the emphasis on practical musical considerations my thesis advisor, Dr. Wyman, insisted that I apply to the work.

I used three different techniques to compose *Still Life With Diary*. Movement II was the first completed, written in one evening as an improvised multi-track recording, then later imported to computer via MIDI and edited on Finale scoring software. The final movement was next. It was originally a piece for strings, written partially as a MIDI improvisation and partially as a computer orchestration. Using the string score as a grid against which I recast the piece for full orchestra, I became aware of composition itself as a process of creative discovery in which a piece evolves a character which may be far different from what is originally imagined.

In composing the first movement I used a more traditional note-by-note methodology. Although the first twenty four bars were originally based on an unfinished idea written a few years earlier, the rest of the work was composed in a stream-of-consciousness manner, written front to back in a full score format. I had the advantage of being able to continuously listen back to what I had written. Misjudgments made concerning performance viability were brought to my attention by Dr. Wyman and worked out so that practical performance considerations grew uppermost in my mind as I finished each draft of the piece. In all, four complete drafts were written before the score was finally accepted.

The piece took on a life of its own, growing in size and dimension far past what I had originally intended. It was a vivid and demanding transformative experience of continual creative discovery which made the music, in my estimation, equal to its poetic and technical implications and to the actual physical effort made. It is a fully integrated consequence of the desire to create an aesthetic catharsis out of a major life experience.

in memory of Eduardo Carrillo
STILL LIFE WITH DIARY
 I. Narración

David Larstein

$\text{♩} = 48$

1 2 3 4 5

Piccolo

Flute 1

Flute 2

Oboes 1 & 2

B \flat Clarinets 1 & 2

Bassoons 1 & 2

Horn 1 in F

Horn 2 in F

Horn 3 in F

B \flat Trumpet 1

B \flat Trumpets 2 & 3

Trombones 1 & 2

Tuba

3 Timpani (low, med, high)

Tubular Bells

Triangle

Tamborine

High and Low Bongos

Cymbals

Snare Drum

Base Drum

Piano

Violin 1

Violin 2

Viola

Violoncello

Contrabass

pp

pp

p

pp

7 8 9 10

Hn. 1 *mp* *pp* *mp*

Hn. 2 *mp* *pp* *mp*

Hn. 3 *mp* *pp*

Cb *pp*

11 12 13 14 15

Hn. 1 *pp* *mp* *p* *accel.* $\text{♩} = 58$

Hn. 2 *pp* *mp* *p*

Hn. 3 *mp* *pp* *mp* *p*

Vln1 *mp*

Vln2 *mp*

Vla *p*

Vcl *p*

Cb *pp*

16 17 18 19 20

Hn. 1 *mp* *mf* *mf* *mf*

Hn. 2 *mp* *mf* *mf* *mf*

Hn. 3 *mp* *mf* *mf* *mf*

Tbn 1 & 2 *mp*

Tba *mp*

Vln1 *mf* *mp* *mf*

Vln2 *mf* *mp* *mf*

Vla *mf* *mp* *mf*

Vcl *mf* *mp* *mf*

Cb *mf* *mp* *mf*

30 31 32 33

Picc. *mf* *ff*

Fl.1 *mp* *mf* *ff*

Fl.2 *mp* *mf* *ff*

Ob. *mp*

Cl. *mp*

Ben. *mp*

Hn. 1 *mp* *pp*

Hn. 2 *mp* *pp*

Hn. 3 *mp* *pp*

Vcl. *mp*

Cb. *mp*

nuttertongue $\text{♩} = 68$

34 35 36 37

Picc. *mp*

Fl.1 *mp*

Fl.2 *mp*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. 1 *stopped horn (+ o)*

Hn. 2 *stopped horn*

Hn. 3 *stopped horn*

Tpt 2 & 3 *tutti*

Tbn 1 & 2 *mp*

Tba. *mp*

Cym. *susp. cym.* *pp* *sfz*

Vln1 *gliss. sul E* *mf* *mp* *mf*

Vln2 *gliss. sul A* *mf* *mp* *mf*

Vla. *gliss. sul D* *mf* *mp* *mf*

Vcl. *gliss. sul C* *mf* *mp* *mf*

Cb. *gliss. sul D* *mf* *mp* *mf*

$\text{♩} = 62$

38 39 40

Picc. *f* *mp*

Fl.1 *f* *mp*

Fl.2 *f* *mp*

Ob. *f* *mp*

Cl. *f* *mp*

Ban. *f* *mp*

Hn. 1 *f* *mp*

Hn. 2 *f* *mp*

Hn. 3 *f* *mp*

Tpt 1 *f* *mp*

Tpt 2 & 3 *f* *mp*

Tbn 1 & 2 *f* *mp*

Tba *f* *mp*

Tmp. *hard mallets* *mp* *f*

Cym. *soft mallet* *mp*

S.D. *p*

Vln1 *gliss.* *mf* *mp* *p*

Vln2 *gliss.* *mf* *mp* *p*

Vla *gliss.* *mf* *mp* *p*

Vcl *sul C* *mf* *mp* *p*

Cb *gliss.* *mf* *mp* *pizz.* *p* *f*

41 $\text{♩} = 64$ 42

Picc. *f* 0.4

Fl.1 *f*

Fl.2 *f*

Ban. solo 10.8 *mp*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Tmp. *mp*

Cym. *f*

S.D. *f*

Pno. *f* (h)

Vln1 *f* off the string *mp*

Vln2 *f* *mp*

Vla. *f* *mp*

Vcl. *f* *din.* *mp* *gliss.*

Cb. *f* *arco* *mp* *mf*

8

45 $\text{♩} = 64$ 46 47

Fl.1

Fl.2

Hn. 1 *mp* *mf*

Hn. 2 *mp* *mf*

Hn. 3 *mp* *mf*

Tbn 1 & 2 *mf* *mf*

Tba *mf*

2 Bongos *mf* wood tip mallet

Cym. *p*

B.D. *mf*

Vln1 *pizz.* *mf*

Vln2 *pizz.* *mf*

Vla *pizz.* *mf*

Vcl *mf*

Cb *mf*

48 49 50

Picc. *mf*

Fl.1 *mf*

Fl.2 *mf*

Ob. *mf*

Cl. *mf*

Ben.

Hn. 1 *mp* *mf*

Hn. 2 *mp* *mf*

Hn. 3 *mp* *mf*

Tpt 1 straight mute *mf*

Tpt 2 & 3 straight mute *mf*

Tbn 1 & 2 *mp* *f*

Tba *mp* *f*

2 Bongos *mf*

B.D. *f*

Pno *mf*

Vln1 (pizz.) *mf*

Vln2 (pizz.) *mf*

Vla (pizz.) *mf*

Vcl (pizz.) *mf*

Cb (pizz.) *mf*

in tempo ♩ = ♩ ⁶³

51 52 53

Picc. *f*

Fl.1 *f*

Fl.2 *f*

Ob. *div.* *f* *tutti* *mf* *f*

Cl. *f* *tutti* *mf* *f*

Ben. *f* *mf* *f*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Hn. 3 *mf* *f*

Tpt 1 *mf* *f*

Tpt 2 & 3 *mf* *f*

Tbn 1 & 2 *tutti* *mf* *f*

Tba *mf* *f*

Tmp. *mf* *f*

2 Bongos *mf* *f*

Cym. *mf* *f*

S.D. *mf* *f*

B.D. *f* *f*

Pno *f* *f*

Vln1 *arco* *f* *f*

Vln2 *arco* *f* *f*

Vla *arco* *f* *f*

Vcl *arco* *f* *f*

Cb *arco* *f* *f*

accel.....

54 55 56 57 58

Picc.

Fl.1

Fl.2

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Tpt 1

Tpt 2 & 3

Tbn 1 & 2

Tba.

Tmp.

2 Bongos

Cym.

S.D.

B.D.

Pno

Vln1

Vln2

Vla

Vcl

Cb.

62 $\text{♩} = 152$ *rit.* 63 $\text{♩} = 88$ *rit.....* 64

Pno *ff* *mp* *f* *mp*

$\text{♩} = 52$

Hn. 1 65 66 67 68 69

Hn. 2 *mp* *p*

Hn. 3 *mp* *p*

Tbn 1 & 2 *div.* *mp* *p*

Tba *mp* *p*

Vla *p*

Vcl *p*

Cb *p*

15

74 75 76 $\text{♩} = 65$ 77

Picc. *mp* *pp*

Fl.1 *mp* *pp*

Fl.2 *mp* *pp*

Ob. *pp*

Cl. *pp* *mp* *pp*

Ban. *pp* *mp* *pp*

Hr. 1

Hr. 2

Hr. 3

Tpt 2 & 3 *p*

Tbn 1 & 2 *p*

Tba *p*

Tmp.

Cym. *p* *f* *pp*

B.D. *p*

Pno. *mf*

Vln1 *f* *pp* *ff*

Vln2 *f* *pp* *ff*

Vla. *f* *pp* *ff*

Vcl. *pp* *ff* *ppp*

Cb. *pp* *ff* *ppp* *pizz.* *mf*

78 79 80

Picc. *mf*

Fl.1 *mf*

Fl.2 *mf*

Ob. *mf*

Cl. *mf*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Tpt 1 straight mute *mf*

Tpt 2 & 3 straight mute *mf*

Cym. hard mallet

Pno *mp* *f* *mf*

Cb. *mf*

81 82 83

Picc. *f* 5 5

Fl.1 *mf*

Fl.2 *mf*

Ob. *mf* 3

Cl. *mf*

Ban. *mf* 3

Hn. 1 *mp* 3 *mf* *mf* 3

Hn. 2 *mp* 3 *mf* *mf* 3

Hn. 3 *mp* 3 *mf* *mf* 3

Tbn 1 & 2 *mf* *dim.* *p*

Tmp. *mf*

Cym. *mf*

S.D. *mf* *p* *mf*

B.D. *mp*

Pno

Vln1 *mf*

Vln2 *mf*

Vcl. *mf*

Cb. *mf*

accel...... ♩ = 68

88 89 90 91

Picc. *mp*

Fl.1 *mp*

Fl.2 *mp*

Ob. *mf*

Cl. *mf* *mp* *mf* *mp* *mf* *mp*

Ban. *mf* *p*

Hn. 1 *mp* *mf*

Hn. 2 *mp* *mf*

Hn. 3 *mp* *mf*

Tpt 1 *mf*

Tpt 2 & 3 *mf*

Tbn 1 & 2 *mf*

Tba. *mf* *mp*

Tmp. *sfz*

Cym. *mf*

B.D. *mf*

Vln1 *mf* *f*

Vln2 *mf* *f*

Vla. *mf* *f*

Vcl. *mf* *f*

Cb. *mf* *f*

eba

Picc. *mp* *mf* *mp* *mf*
 Fl.1 *mp* *mf* *mp* *mf*
 Fl.2 *mp* *mf* *mp* *mf*
 Ob. *pp*
 Cl. *pp*
 Ban. *mp* *pp* *mp* *pp*
 Hn. 1 *mf* *mf* *mf* *mf*
 Hn. 2 *mf* *mf* *mf* *mf*
 Hn. 3 *mf* *mf* *mf* *mf*
 Tpt 1 *sfz*
 Tpt 2 & 3 *sfz*
 Tbn 1 & 2 *mf* *mp*
 Tba. *mf* *mp*
 Tmp. *sfz* *mf* *sfz*
 Vln1 *mf* *f*
 Vln2 *mf* *f*
 Vla. *mf* *f*
 Vel. *mf* *f*
 Cb. *mf* *f*

poco a poco accel...... $\text{♩} = 70$

96 97 98

Picc. *mp* *mf*

Fl.1 *mp* *mf*

Fl.2 *mp* *mf*

Ob. *tutti* *mf*

Cl. *tutti* *mf*

Ben. *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Tpt 1 *mf* *p* *mf*

Tpt 2 & 3 *p* *mf*

Tbn 1 & 2 *mf*

Tba. *mf*

Tmp. *f*

Cym. *mf*

S.D. *mf* *mp* *mf*

B.D. *mf*

Vln1 *mf* *f*

Vln2 *mf* *f*

Vla. *mf* *f*

Vel. *mf* *f*

Cb. *mf* *f*

accel...... 99 100 101 $\text{♩} = 72$

Picc. *f*

Fl.1 *f*

Fl.2 *f*

Ob. *mf* *f*

Cl. *f*

Ban. *mf* *f*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Tmp. *f*

S.D. *mf* *f* *mf* *f*

B.D. *mf*

Vln1 *f*

Vln2 *f*

Vla. *f*

Vcl. *f*

Cb. *f*

102 103 104

Picc. *mf*

Fl.1 *mf*

Fl.2 *mf*

Ob. *mf* solo

Cl. *mf* solo 5:4 5:4 5:4

Bsn. *mf* solo 5:4 5:4 5:2

Tmp. *f* *ff*

S.D. *f* *mp*

Vln1 *mf* *f*

Vln2 *mf* *f*

Vla. *mf* *f* 5:4 5:4

Vcl. *mf* *f* 5:4 5:4

Cb. *mf* *f*

105 106

Picc. *mf* *f*

Fl.1 *mf* *f*

Fl.2 *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *mf* *f*

S.D. *pp*

Vln1

Vln2

Vla. *f*

Vcl.

Cb.

107 108

Picc.

Fl.1

Fl.2

Ob.

Pno. *f* *gliss.* *mf* *f* *J = 50*

ped.

109 110 111

Tmp.

Pno. *p* *mf* *f* *p* *f* *p* *f* *rit.* *gliss.* *mf* *f* *p* *f* *p* *f* *rit.*

Cb. *mf* *f* *p* *f* *p* *f* *rit.*

112 ♩ = 68

113

114

Hn. 1
Hn. 2
Hn. 3

2 Bongos

Cym.
S.D.
B.D.

Vln1
Vln2
Vla
Vcl
Cb

mf *mute* *p* *mp* *mf* *mp*

mf *hard mallet* *mf*

f *f* *f* *f*

115 116 117

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Tpt 2 & 3

Tbn 1 & 2 *dim.* *f*

Tba *f*

2 Bongos *mf*

Cym. *mf*

S.D. *mf*

B.D. *mp* *f*

Vln1 *f* *mf* *f*

Vln2 *f* *mf* *f*

Vla *f* *mf* *f*

Vcl *f* *mf* *f*

Cb *f* *mf* *f*

118 119 120

Picc. *flutertongue* *mp*

Fl.1 *flutertongue* *mp*

Fl.2 *flutertongue* *mp*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Tpt 2 & 3 *tutti* *mf*

Tbn 1 & 2 *mf*

Tba *mf*

2 Bongos *mf*

S.D. *mf*

B.D. *mf*

Vln1 *sfz* *mp* *f* *sfz*

Vln2 *sfz* *mp* *f* *sfz*

Vla *sfz* *mp* *f* *sfz*

Vcl *mp* *f* *sfz*

Cb *mp* *f* *sfz*

121 122 123

Picc. *mf*

Fl.1 *mf*

Fl.2 *mf*

Ob. *mp* *mf* *mp* *mf*

Cl. *mp* *mf* *mp* *mf*

Ban. *mp* *mf* *mp* *mf*

Hr. 1

Hr. 2

Hr. 3

Tpt 1 straight mufe *f*

Tpt 2 & 3 straight mufe *f*

Tbn 1 & 2

Tba

2 Bongos

Cym. *f* *mf*

S.D.

B.D. *f*

Pno

Vln1 *mf* *f* *mf*

Vln2 *mf* *f* *mf*

Vla *mf* *f* *mf*

Vcl *mf* *f* *mf*

Cb *mf* *f* *mf*

(8^{va})

124 125

Tmp. *mf* *f*
 S.D. *mf*
 B.D. *mf*
 Pno *f* *mf*
 Vln1 *mf* 6-4
 Vln2 *mf*
 Vla *mf* 5-4
 Vcl *mf*
 Cb *mf*

126 127

Picc. *mf* *mf*

Fl.1 *mf* *mf*

Fl.2 *mf* *mf*

Ob. *f*

Hr. 1 *p* *mf*

Hr. 2 *p* *mf*

Hr. 3 *p* *mf*

Tbn 1 & 2 *mf* *mp*

Tba *mf*

Tmp. *mf*

Cym. crash cymbal *mf*

S.D. *mf*

B.D. *mf*

Pno *mf*

Vln1 *f* *f* *dist.*

Vln2 *f* *f* *f*

Vla *f* *f* *f*

Vcl *f*

Cb *f*

128 129

Picc. *mf*

Fl.1 *mf*

Fl.2 *mf*

Hn. 1

Hn. 2

Hn. 3

Tbn 1 & 2 *mf*

Tmp. *f*

Cym. *mf*

S.D. *f*

B.D. *f*

Pno *mf*

Vln1 *f* (8va) *mf*

Vln2 *f*

Vla *f*

Vcl *f*

Cb

34

35

accel..... ♩ = 70

The musical score is arranged in a standard orchestral format with the following parts and staves:

- Picc.**: Piccolo, measures 139-141.
- Fl.1**: Flute 1, measures 139-141.
- Fl.2**: Flute 2, measures 139-141.
- Ob.**: Oboe, measures 139-141.
- Cl.**: Clarinet, measures 139-141.
- Ben.**: Bassoon, measures 139-141.
- Tmp.**: Timpani, measures 139-141.
- Cym.**: Cymbals, measures 139-141.
- S.D.**: Snare Drum, measures 139-141.
- B.D.**: Bass Drum, measures 139-141.
- Vln1**: Violin 1, measures 139-141.
- Vln2**: Violin 2, measures 139-141.
- Vla**: Viola, measures 139-141.
- Vcl**: Violoncello, measures 139-141.
- Cb**: Contrabass, measures 139-141.

Measure numbers 139, 140, and 141 are indicated above the Piccolo staff. The tempo is marked as *accel* and the tempo indicator is ♩ = 70. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *mf*.

accel. ♩ = 50

142 143 144

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob.

Bsn. *mf*

Hr. 1 *sfz* *p*

Hr. 2 *sfz* *p*

Hr. 3 *sfz* *p*

Tbn 1 & 2 *mf* *f*

Tba *mf* *f*

Tmp. *mf* *pp*

Cym. *ppp* *f*

S.D. *f* *sf*

B.D. *sf* *mf*

Vln1 *mf*

Vln2 *mf*

Vla. *mf*

Vcl. *mf*

Cb. *mf*

♩ = 132

145 146 147 148

Ob *mf*

Cl *mf*

Bsn *mf*

Tmp. *[c]*

Cym. *ppp*

Vln1 *mf* *p* *mf*

Vln2 *mf* *p* *mf*

Vla *mf* *p* *mf*

Vcl *div.* *p* *f* *p*

Cb *div.* *p* *f* *p*

149 150 151

Ob *mp*

Cl *mp*

Ben *mp*

Hn. 1 *mp* *mp* *mf*

Hn. 2 *mp* *mp* *mf*

Hn. 3 *mp* *mp* *mf*

Tpt 1 *mp* *mf*

Tpt 2 & 3 *mp* *mf*

Tmp. *mf*

S.D. *pp*

B.D. *mf*

Vln1 *f* *mf*

Vln2 *f* *mf*

Vla *f* *mf*

Vcl *p* *mf*

Cb *p* *mf*

152 153 154

Ob *mp*

Cl *mp*

Ben *mp*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Tpt 1 *mf*

Tpt 2 & 3 *mf*

Tmp. *f*

Cym. *pp* *mf* *mp* *ff*

S.D. *mp* *mf* *ff*

B.D. *mf*

Vln1 *ff* *mf*

Vln2 *ff* *mf*

Vla *ff* *mf*

Vcl *ff* *p*

Cb *ff* *p*

♩=192

155 156 157 158 159

Ben

Hn. 1

Hn. 2

Hn. 3

Tpt 1

Tpt 2 & 3

Tbn 1 & 2

Cym.

Vln1

Vln2

Vla

Vcl

Cb

160 161 162 163

Ben

Tbn 1 & 2

Vln1

Vln2

Vla

Vcl

Cb

II. Gotas de Sangré

♩ = 42

Horn 1

Trumpet 1 in Bb

Violin 1

Violin 2

Viola

2 Fl.

Tpt. 1

Vln. 1

Vln. 2

Vla.

Vcl.

1

2

3

4

5

6

7

8

9

10

11

pp

mf

p

mp

f

sul tasto

muted

rubato

smoothly

12 13 14 15

Picc. *mf* *mp*

2 Fl. *div.* *mp* *solo* *mf* *tutti* *mf* *tutti* *mp*

2 Ob. *div.* *mp* *tutti* *mf*

2 B♭ Cl. *div.* *mp* *tutti* *mf*

Hr. 1 *mp*

Hr. 2 & 3 *mp*

Tpt. 1 *mp* *mf* *mp*

Timp. *abd* *mp*

Vln. 1 *mp* *mf* *mp*

Vln. 2 *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vcl. *mp* *mf* *mp*

Cb. *mp*

16 17 18 ♩ = 48

Tpt. 1 *p* *mf*

Pno. *rubato* *mf*

Vln. 1 *pp* *p*

Vln. 2 *pp* *p*

Vla. *pp* *p*

Vcl. *pp* *p*

Cb. *p*

44

♩ = 60

The musical score is arranged in two systems. The first system includes Piccolo, 2 Flutes, 2 Oboes, 2 Bass Clarinets, Bassoon, Horn 1, Horns 2 & 3, and Tuba. The second system includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. Measure numbers 23, 24, 25, and 26 are indicated at the top. Dynamics include *mf* (mezzo-forte), *p* (piano), *mp* (mezzo-piano), *div.* (divisi), and *tutti*. The woodwinds and strings play sustained notes, while the brass instruments have more active parts, including a solo for the Horns in measure 26.

23 24 25 26

Picc. *mf*

2 Fl. *mf*

2 Ob. *mf*

2 B♭ Cl. *mf*

Bon. *mf*

Hn. 1 *mf*

Hn. 2 & 3 *mf* solo

Tuba *mf*

Vln. 1 *p* *p* *mf* *div.*

Vln. 2 *p* *mp* *p* *mf* *div.*

Vla. *p* *mp* *p* *mf*

Vcl. *p* *mf* *tutti*

Cb. *mf* *tutti*

rit...... ♩ = 52

27 28 29 30

Picc. *f* *mp*

2 Fl. *f* *mp*

2 Ob. *f*

2 B♭ Cl. *f* *mp*

Bsn. *f* *mp*

Hr. 1 *f*

Hr. 2 & 3 *f* *mp*

B♭ Tpt. 2 & 3 *mf* *mp*

2 Tb. *mf* *mp*

Tuba *mf* *mp*

Timp. *p*

Cym. *f*

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

Vla. *f* *mp*

Vcl. *f* *mp*

Cb. *f* *mp*

Picc. 31 $\text{♩} = 56$ 32 33 34
 2 Fl. solo *mp*
 2 B♭ Cl. solo *mp* *mf*
 Hn. 1 mute *mp* *p*
 Hn. 2 & 3 Hn 2 solo mute *mp* *p*
 Tpt.1 *mp* *mf*
 Vln. 1 *p* *p*
 Vln. 2 *p* *p*
 Vla. *p*
 Vcl. *p*

48

49

45 46 47 48 49

Picc. *f*

2 Fl. *mf* *mf* *f*

2 Ob. *mf* *f*

2 B♭ Cl. *f*

Bsn. *mf* *f*

Hr. 1 *mf*

Hr. 2 & 3 *mf*

B♭ Tpt. 2 & 3 *tutti* *mf*

2 Tb. *f*

Tuba *f*

Timp. *mf*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vcl. *mf* *f*

Cb. *mf* *f*

50 *accel.....* ♩ = 58

Picc. *mf* *f* *mf*

2 Fl. *mf* *f* *mf*

2 Ob. *mf* *f* *mf*

2 B♭ Cl. *mf* *f* *mf*

Ben. *mf* *f*

Hr. 1 *mf* *f* *mf*

Hr. 2 & 3 *mf* *f* *mf*

Tpt. 1 *f*

B♭ Tpt. 2 & 3 *mf*

2 Tb. *mf* *f*

Tuba *mf* *f*

Timp. *f*

Cym. *f*

Bd. *mf*

pno *f*

Vln. 1 *mf* *f* *mf*

Vln. 2 *mf* *f* *mf*

Vla. *mf* *f* *mf*

Vcl. *mf* *f* *mf*

Cb. *mf* *f* *mf*

div.

$\text{♩} = 60$

53 54 55

Picc. *f* *mp* *ff*

2 Fl. *f* *mf*

2 Ob. *f* *mf*

2 B♭ Cl. *f* *mf* *ff*

Bsn. *f* *mp*

Hn. 1 *f* *sfz*

Hn. 2 & 3 *f* *sfz*

Tpt. 1 *mf* *f* *sfz*

B♭ Tpt. 2 & 3 *f* *mf*

2 Tb. *f* *mp*

Tuba *f* *mp*

Timp. *f* *mp*

Cym. *mf* *f*

Bd. *mf* *f*

Pno. *mf* *8va*

Vln. 1 *f* *ff* *sfz*

Vln. 2 *f* *ff* *sfz*

Vla. *f* *ff* *sfz*

Vcl. *f* *mp* *pizz.* *f*

Cb. *f* *mp* *sfz*

56 57 58

Picc. *f* *mf*

2 Fl. *f* *tutti* *mf* *mp*

2 Ob. *mf* *mp*

2 B♭ Cl. *mp*

Bsn. *mp*

Hn. 1 *mf* *mp*

Hn. 2 & 3 *mf* *mp*

Tpt. 1 *mf*

B♭ Tpt. 2 & 3 *mf*

Timp. *mf*

pno *mf*

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

Vla. *f* *mp*

Vcl. *arco* *mf* *mp*

Cb. *mf* *mp*

rit...... ♩ = 48

59 60 61 62 63

Picc. — — — — —

2 Fl. — — — — —

2 Ob. — — — — —

2 B♭ Cl. — — — — —

Ben. — — — — —

Hn. 1 *mp* — — — — — *p*

Hn. 2 & 3 — — — — — *p*

Timp. — — — — — *p* large soft mallet *mp*

Bd. — — — — — *p*

Pno — — — — — *mp*

Vln. 1 *div.* *p* — — — — — *mf* *sfz* — — — — — *f*

Vln. 2 *div.* *p* — — — — — *mf* *sfz* — — — — — *f*

Vla. — — — — — *p* — — — — — *mf* *sfz* — — — — — *mf*

Vcl. — — — — — *p* — — — — — *mf* *sfz* — — — — — *mf* *mp*

Cb. — — — — — *p* — — — — — *mf* *sfz* — — — — — *mf* *mp*

♩ = 52

64 65 66 67 68

Tpt. 1 — — — — — *mf* — — — — — *mp* — — — — — *mp*

Vln. 1 *tutti* *mp* — — — — — *subito* *p* *sul ponticello* — — — — — *pp* — — — — — *p* — — — — — *p*

Vln. 2 *tutti* *mp* — — — — — *subito* *p* *sul ponticello* — — — — — *pp* — — — — — *p* — — — — — *p*

Vla. — — — — — *mp* — — — — — *subito* *p* *sul ponticello* — — — — — *pp* — — — — — *p* — — — — — *p*

Musical score for measures 69-73. The score includes parts for Piccolo, 2 Flutes, 2 Oboes, Trumpet 1, Piano, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#) and the time signature is 3/4.

Measures 69-73:

- Picc.**: Measures 69-72 are rests. Measure 73: *mf* (half note).
- 2 Fl.**: Measures 69-72 are rests. Measure 73: *mf* (half note).
- 2 Ob.**: Measures 69-72 are rests. Measure 73: *mf* (half note).
- Tpt.1**: Measures 69-70: *mf* (quarter note, triplet of eighth notes). Measure 71: *mf* (quarter note). Measure 72: *mf* (quarter note). Measure 73: *f* (quarter note, triplet of eighth notes).
- Pno**: Measures 69-72 are rests. Measure 73: *mf* (half note, 8va).
- Vln. 1**: Measures 69-70: *pp* (half note, *arco*). Measure 71: *mp* (half note). Measure 72: *mf* (half note). Measure 73: *f* (half note).
- Vln. 2**: Measures 69-70: *pp* (half note, *arco*). Measure 71: *mp* (half note). Measure 72: *mf* (half note). Measure 73: *f* (half note).
- Vla.**: Measures 69-70: *pp* (half note, *arco*). Measure 71: *mp* (half note). Measure 72: *mf* (half note). Measure 73: *f* (half note).
- Vcl.**: Measures 69-72 are rests. Measure 73: *f* (half note).
- Cb.**: Measures 69-72 are rests. Measure 73: *f* (half note).

74 75 $\text{♩} = 48$ 76 77

Picc. *mp* *mf* *f*

2 Fl. *mp* *mf* *f*

2 Ob. *mp* *mf* *f*

Tpt.1 *mp* *mf* *f*

Triangle *mp*

Cym *pp* *mp* *pp*

Pno *mp*

Vln. 1 *mp* *p* *mp*

Vln. 2 *mp* *p* *mp*

Vla. *mp* *p* *mp*

Vcl. *mp* *p* *mp*

Cb. *mp* *p* *mp*

78 79 80 81

Bsn. *p*

Tpt.1 *mp* *mf* *mp*

Triangle *mp*

Pno *mp*

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vla. *p* *pp*

Vcl. *p* *pp*

Cb. *p* *pp*

poco a poco ritard ♩ = 45

82 83 84 85 86

Ben. *p*

Hn. 1 *ppp*

Hn. 2 & 3 *ppp*

Tpt. 1 *p* *pp*

2 Tb *ppp*

Tuba *ppp*

Timp. *d g c*

Triangle *pp*

Bd *pp* *large soft mallet*

Tubular bells *pp*

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vcl. *ppp*

Cb. *ppp*

87 88 89 90 91

♩ = 42

Tubular bells *ppp*

Vcl. *ppp*

Cb. *ppp*

III. Bodegón

$\text{♩} = 82$

Piccolo *p*

Flute 1 *p*

Flute 2 *p*

French horn in F - 1 *pp*

French horn in F - 2 & 3 *pp*

Tuba *pp*

Triangle *mp*
on rim with fingertips

Tamborine *mp*

Piano *p*

Violin 1 *pizz.* *p*

Viola *pizz.* *mp*

Violincello *pizz.* *mp*

Contrabass *pizz.* *mp*

Pic. 5 *p*

Fl. 1 *p*

Fl. 2 *p*

Tpt. 2 & 3 *pp*

2Tb. *pp*

Pno (8) *p*

Vln. 1 *pizz.* *p*

Musical score for measures 9 through 12. The score includes parts for the following instruments: Piccolo (Pic.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (2Ob.), Clarinet (2Cl.), Trumpet 1 (Tpt. 1), Trumpets 2 & 3 (Tpt. 2 & 3), Triangle (Trngl.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Via.), and Cello (Vcl.).

Measure 9: Piccolo and Flutes 1 & 2 play a melodic line. Flute 2 has a *mp* dynamic marking.

Measure 10: Piccolo and Flutes 1 & 2 continue. Flute 2 has a *mp* dynamic marking. Oboe and Clarinet enter with a low, sustained note, marked *p*.

Measure 11: Piccolo and Flutes 1 & 2 continue. Flute 2 has a *mp* dynamic marking. Oboe and Clarinet continue their sustained notes, marked *p*.

Measure 12: Piccolo and Flutes 1 & 2 continue. Flute 2 has a *mp* dynamic marking. Oboe and Clarinet continue their sustained notes, marked *p*. Trumpet 1 and Trumpets 2 & 3 enter with a melodic line, marked *p*. Triangle plays a single note, marked *mp*. Piano plays a melodic line, marked *p*. Violin 1 and Violin 2 play a melodic line, marked *p*. Viola and Cello play a melodic line, marked *mp*.

Musical score for measures 13-16. The score is written for a large orchestra. The instruments and their parts are as follows:

- Pic.**: Measures 13-14 play a melodic line with *mp* dynamics. Measure 15 has a rest, and measure 16 has a whole note rest.
- Fl. 1**: Measures 13-14 play a melodic line with *mp* dynamics. Measure 15 has a rest, and measure 16 has a whole note rest.
- Fl. 2**: Measures 13-14 play a melodic line with *mp* dynamics. Measure 15 has a rest, and measure 16 has a whole note rest.
- 2Bn.**: Measures 13-14 have rests. Measure 15 has a rest. Measure 16 plays a melodic line with *mp* dynamics, marked *dir. a 2*.
- Hn. 1**: Measures 13-14 have rests. Measure 15 has a rest. Measure 16 plays a melodic line with *mp* dynamics.
- Hn. 2 & 3**: Measures 13-14 have rests. Measure 15 has a rest. Measure 16 plays a melodic line with *mp* dynamics, marked *tutti*.
- Tpt. 1**: Measures 13-14 have rests. Measure 15 plays a melodic line with *p* dynamics. Measure 16 has a rest.
- Tpt. 2 & 3**: Measures 13-14 have rests. Measure 15 plays a melodic line with *p* dynamics. Measure 16 has a rest.
- 2Tb.**: Measures 13-14 have rests. Measure 15 has a rest. Measure 16 has a rest, marked *mute*.
- Pno**: Measures 13-14 play a melodic line with *p* dynamics. Measure 15 has a rest. Measure 16 has a rest.
- Vln. 1**: Measures 13-14 have rests. Measure 15 has a rest. Measure 16 plays a melodic line with *p* dynamics, marked *arco*.
- Vln. 2**: Measures 13-14 have rests. Measure 15 has a rest. Measure 16 plays a melodic line with *p* dynamics, marked *arco*.
- Vla.**: Measures 13-14 have rests. Measure 15 has a rest. Measure 16 has a rest.
- Vcl.**: Measures 13-14 play a melodic line with *mf* dynamics. Measure 15 has a rest. Measure 16 plays a melodic line with *mf* dynamics, marked *arco*.
- Cb.**: Measures 13-14 have rests. Measure 15 plays a melodic line with *mp* dynamics, marked *pizz.*. Measure 16 plays a melodic line with *mf* dynamics.

17 18 19 fluttertongue 20

Pic. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

2Ob. *mf*

2Cl. *1 solo mp*

2Bn. *mp* *mf* *p*

Hn. 1 *mp* *mf* *mp*

Hn. 2&3 *mp* *mp*

Tpt. 2 & 3 *a 2 mp* *mf*

2Tb. *mp*

Tba. *mp*

Vln. 1 *p* *mf* *p*

Vln. 2 *p* *mf* *p*

Vla. *arco p*

Vcl. *p* *p*

Cb. *arco mp*

21 22 23 24

Pic. *mp* *p* *mf* *mf*

Fl. 1 *mp* *p* *mf* *mf*

Fl. 2 *mp* *p* *mf* *mf*

2Ob. *mp* *p* *mf* *mf*

2Cl. *mp* *p* *mf* *mf*

2Bn. *mp* *p* *mf* *mf*

Hn. 1 *mp* *p* *mf* *mf*

Hn. 2&3 *mp* *p* *mf* *mf*

Tba. *mp* *p* *mf* *mf*

Vln. 1 *mp* *p* *mf* *mf*

Vln. 2 *mp* *p* *mf* *mf*

Vla. *mp* *p* *mf* *mf*

Vcl. *mp* *p* *mf* *mf*

Cb. *mp* *p* *mf* *mf*

25 26 27

Pic. *mf* *mp* *mf*

Fl. 1 *mf* *mp* *mf*

Fl. 2 *mf* *mp* *mf*

2Ob. *f* *mp* *mf*

2Cl. *tutti* *mf* *mp* *mf*

2Bn. *mp* *mp* *mf*

Hn. 1 *mp* *mf*

Hn. 2&3 *mp* *mf*

2Tb. *tutti* *mp*

Tba. *mp*

Tmp. *mp*

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *f* *mp* *mf* *mp*

Vcl. *mp* *mf*

Cb. *mp* *mf*

28 29 30

Pic. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

2Ob. *mf*

2Cl. *mf*

2Bn. *mf* *tutti*

Hn. 1 *mp*

Hn. 2&3 *mp*

2Tb. *mp*

Tba. *mp*

Tmp. *p* *mf*

Cym. *mp* *mf*

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

Vla. *mp* *mp*

Vcl. *f* *mp*

Cb. *mp*

31 32 33

Pic. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

2Ob. *mp*

2Bn. *mp* *mf* *mp*

Hn. 1 *p* *mp*

Hn. 2&3 *p* *mp* Hn 2 solo

2Tb. *mp* *dist.*

Tba. *mp*

Tmp. *p* *mp*

Tam. *mp*

Cym. *soft mallet* *susp. cym.* *p* *mf*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vcl. *dist.* *off string* *p*

Cb. *off string* *p*

34 35 36

Pic. *mp* *mf* *f*

Fl. 1 *mp* *f*

Fl. 2 *mp* *mf* *f*

2Ob. *mp* *tutti* *mf* *f*

2Bn. *mp* *mf* *f*

Hn. 1 *mp* *mf*

Hn. 2 & 3 *mp* *mf*

Tpt. 1 *mp* *mf*

Tpt. 2 & 3 *mp* *mf*

2Tb. *mp* *mf*

Tba. *mp*

Tmp. *mp* *mf*

Tam. *mp* *mf*

Cym. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Sd. *p* *f*

Vln. 1 *mp* *mf* *f*

Vln. 2 *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vcl. *mp* *tutti* *mf* *f*

Cb. *mp* *mf* *f*

~37 38 39

Pic. *f*

Fl. 1 *f*

Fl. 2 *f*

2Ob. *f*

2Cl. *f*

2Bn. *f*

Hn. 1 *mf*

Hn. 2 & 3 *mf*

Tpt. 1 *mf*

Tpt. 2 & 3 *tutti* *mf*

2Tb. *mf*

Tba. *mf*

Tmp. *sfz*

Cym.

Sd.

Bd. *mf*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f*

Cb. *f*

40 41 42

Fl. 1 *mf*

Fl. 2 *mf*

2Ob. *mf*

2Cl. *mf*

2Bn. *mf*

Hn. 1 *mf*

Hn. 2 & 3 *mf*

Tpt. 1 *mp*

Tpt. 2 & 3 *mp*

2Tb. *f* *mp*

Tba. *mf*

Vln. 1 *mf* *f* *subito* *p*

Vln. 2 *mf* *f* *subito* *p*

Vla. *mf* *f* *subito* *p*

Vcl. *mf* *f* *subito* *p*

Cb. *mf* *f* *subito* *mp*

43 44 45

Pic. *f* *f* *f*

Fl. 1 *f* *f* *f*

Fl. 2 *f* *f* *f*

2Ob. *f* *f* *f*

2Cl. *mp* *p*

2Bn. *mp* *p*

Hn. 1 *mp* *p*

Hn. 2 & 3 *mp* *p*

Tpt. 1 *mp* *mf* *p*

Tpt. 2 & 3 *straight mute* *mp* *mf* *mp*

2Tb. *mp* *mf* *mp*

Tba. *p*

Cym. *susp. cym.* *soft mallet* *p* *mf*

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *mp* *mf*

Vcl. *mp* *mf*

Cb. *mp* *p*

70

49 50

Pic. *f* *mf*

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

2Bn. *f* *mf*

Hn. 1 *mf* *mp*

Hn. 2 & 3 *mf* *mp*

2Tb. *mf*

Tba. *mf*

Tmp. *mp*

Tam. *mf* *p*

Cym. *f*

Sd. *mf* *mp*

Bd. *mp*

Pno. *mp* 8

Vln. 1 *mp* *mf* *sf*

Vln. 2 *mp* *mf* *sf*

Vla. *mp* *mf* *sf* *off string*

Vcl. *mp* *mf*

Cb. *mp* *mf*

51 52 53

Pic. *f* *sfz* *f*

Fl. 1 *f* *sfz* *f*

Fl. 2 *f* *sfz* *f*

2Ob. *f* *sfz* *f*

2Cl. *f* *sfz* *f*

2Bn. *f* *mp* *f*

Hn. 1 *mp* *mf* *f*

Hn. 2&3 *mp* *mf* *f*

2Tb. *mf* *f* *f*

Tba. *mf* *f* *f*

Tmp. *mf* *sfz* *f*

Sd. *mf* *f* *f*

Bd. *f*

Pno *mf* *cresc.* *f*

Vln. 1 *mf* *f* *sfz*

Vln. 2 *mf* *div.* *tutti* *f*

Vla. *mf* *tutti* *f*

Vcl. *mf* *tutti* *f*

Cb. *mf* *tutti* *f*

54 55 56 57

Pic. *mf* *p*

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

2Ob. *mf* *p*

2Cl. *mf* *p*

2Bn. *mf* *mf* *mp*

Hn. 1 *mp* *mf*

Hn. 2 & 3 *mp* *mf*

Tpt. 2 & 3 *mf*

2Tb. *mf*

Tba. *mf*

Tam. *mp* *mf*

Cym. *mp* *f*

Sd. *ppp* *mf* *mp*

Bd. *mf* *f*

Vln. 1 *mf* *f* *p*

Vln. 2 *mf* *f* *tutti* *mf* *p*

Vla. *mf* *f* *mf*

Vcl. *mf* *f* *tutti* *mf*

Cb. *mf* *f*

rit......♩ = 78

58 59 60 61 62

2Cl. *stagger breathing between players to create seamless line*

2Bn. *stagger breathing between players to create seamless line*

Hn. 1 *mute*

Hn. 2&3 *mute*

Trngl. *p*

Tam. *p*

Cym. *p*

Vln. 1 *mp* *mf* *mp*

Vln. 2 *mf* *mp*

Vla. *mf* *mp*

Vcl. *off string* *p*

Cb. *off string* *mf* *p* *mp*

63 64 65 66

2Cl. *p*

2Bn. *p*

Hn. 1 *mf* *mp*

Hn. 2&3 *Hn 2 solo* *mf* *mp*

2Tb. *mute div.* *mp*

Trngl. *mp*

Tam. *p*

Cym. *p*

Vln. 1 *mf* *p* *mf*

Vln. 2 *mf*

Vla. *mp* *mf*

Cb. *mf*

67 68 69 70

Pic. *mp* *mf*

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

2Cl. *mf* *mp* *mf*

2Bn. *mf* *mp* *mf*

Hn. 1 *mf* *mp* *mf*

Hn. 2&3 *mf* *mp* *mf*

2Tb. *tutti* *mp* *mf* *mp* *mf*

Tba. *mp* *mf*

Tmp. *mp*

Trngl. *p*

Bd. *mp*

Pno. *p* *mf*

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *p* *mp*

Vcl. *p* *mp*

Cb. *mp* *1 stand pizz.* *mf*

Musical score for measures 71-74. The score includes parts for the following instruments: Piccolo (Pic.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (2Ob.), Clarinet (2Cl.), Bassoon (2Bn.), Horn 1 (Hn. 1), Horns 2 & 3 (Hn. 2&3), Trumpet 1 (Tpt. 1), Trumpets 2 & 3 (Tpt. 2 & 3), Trombone (2Tb.), Tuba (Tba.), Triangle (Trngl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).

Measure numbers 71, 72, 73, and 74 are indicated at the top of the Piccolo staff. Dynamics include *mf*, *mp*, *pp*, *p*, *all arco*, *non-div.*, and *mutes off*. Performance markings include *div.* (divisi) and *all arco* (all arco).

accel...... ♩ = 82

75 76 77 78

Pic. *f* *mp*

Fl. 1 *f*

Fl. 2 *f* *mp*

2Ob. *mp*

2Cl. *mp*

2Bn. *mf* *mp*

Hn. 1 *mp*

Hn. 2 & 3 *mp*

Tpt. 1 *mf* *f*

Tpt. 2 & 3 *mf* *f*

2Tb. *mf* *f* *mf*

Tba. *mf*

Tmp. *mf*

Cym. *mf* *susp. cym.* *soft mallet*

Bd. *mf*

Pno. *mf*

Vln. 1 *div.* *mf* *f* *subito* *mp*

Vln. 2 *div.* *mf* *f* *subito* *mp*

Vla. *div.* *mf* *f* *tutti subito* *mp*

Vcl. *div.* *mf* *f* *tutti subito* *mp*

Cb. *mf* *f* *mp*

79 80 81 82

Pic. *mp* *mf*

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

2Ob. *mp* *mf*

2Cl. *mp* *mf*

Hn. 1 *mf* *mp* *mf*

Hn. 2 & 3 *mf* *mp* *mf*

Tpt. 1 *f* *f* *tutti* *f*

Tpt. 2 & 3 *f* *mp* *mf*

2Tb. *mf* *f* *mp* *mf*

Tba. *mf* *f* *mp* *mf*

Tmp. *gliss.* *mp* *f* *gliss.*

Cym. *p* *f* *f*

Bd. *f* *f* *f*

Pno *f*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vcl. *mf* *f*

Cb. *f* *mp* *f*

Pic. *mf* *f*
 Fl. 1 *mf* *f*
 Fl. 2 *mf* *f*
 2Ob. *mf* *f*
 2Cl. *mf* *f*
 Tpt. 1 *mf* *f*
 Tpt. 2 & 3 *mp* *mf* *f*
 2Tb. *f*
 Tba. *f*
 Tmp. *f* *gliss.* *ff*
 Vln. 1 *ff*
 Vln. 2 *ff*
 Vla. *ff*
 Vcl. *ff*
 Cb. *f* *ff*

86 87 88

Pic. *f*

Fl. 1 *f*

Fl. 2 *f*

2Ob. *f*

2Cl. *f*

Hn. 1

Hn. 2&3 *tutti f*

Tpt. 1 *mf*

Tpt. 2 & 3 *mf* *tutti f*

2Tb. *f*

Tmp. *mf*

Tam.

Cym. wood tip mallet *mf*

Bd.

Pno. 8 *mf*

Vln. 1 *mf* *tutti f*

Vln. 2 *mf* *tutti f*

Vla. *mf* *div. f* *tutti f*

Vcl. *mf* *div. f*

Cb. *mf*

80 90

2Bn. *mf* *mp* *p*

Hn. 1 *mf* *mp* *p*

Hn. 2&3 *mf* *mp* *p*

2Tb. *div.* *mf* *mp* *p*

Tba. *mf* *mp* *p*

Tmp. *mp* *p*

Pno. *f* *gliss.* *mp* 8

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vcl. *mf* *p*

Cb. *mf* *p*

91 92 93 94

2Bn.

Hn. 1

Hn. 2&3

2Tb.

Tba.

Tmp.

Pno

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

rit..... $\text{♩} = 62$

95 96 97 98 99

Vcl.

Cb.

rit..... $\text{♩} = 50$

100 $\text{♩} = 40$ 101 102 $\text{♩} = 82$ 103

2Bn.

Low bell

Vcl.

Cb.

104 105 106

2Bn. *mp*

Tmp. *mp*

Vln.1 *f*

Vln.2 *f*

Vla. *f*

Vcl. *mp* *subito f*

Cb. *mp* *subito f*

107 108 109

Pic. *f* *mp*

Fl. 2 *f* *mp*

2Ob. *f* *mp*

2Cl. *f* *mp*

2Bn. *f* *mp*

Hn. 1 *f* *mp*

Hn. 2 & 3 *f* *mp*

Tpt. 1 *mf*

Tpt. 2 & 3 *mf*

2Tb. *mf* *mp*

Tba. *mf* *mp*

Tmp. *mf*

Tam. *mf*

Vln.1 *f* *mp* *subito f*

Vln.2 *f* *mp* *subito f*

Vla. *f* *mp* *subito f*

Vcl. *f* *mp* *subito f*

Cb. *f* *mp* *subito f*

110 111 112

2Bn. *solo*

Tpt. 1 *tutti*

Tpt. 2 & 3 *tutti*

Tmp. *f*

Tam. *f*

Pno. *mf*

Vln.1 *f*

Vln.2 *f*

Vla. *f*

Vcl. *f*

Cb. *f*

mp

mp

mf

mf

113 *tutti* 114 115

2Bn. *mf*

2Tb. *f*

Tba. *mf*

Sd. *mp*

Pno. *f*

Vln.1 *p*

Vln.2 *p*

Vla. *p*

Vcl. *mp*

Cb. *mp*

mf

mf

mf

f

f

116 117 118

Hn. 1 *mf* *f*

Hn. 2 & 3 *mf* *f*

Tpt. 1 straight mute *mf* *f*

Tpt. 2 & 3 straight mute *mf* *f*

2Tb. *fp* *mf*

Tba. *fp* *mf*

Tmp. *mp* *mf*

Tam. *mp* *mf*

Sd. *mf* *mp* *mf*

Pno. *mf*

Vln. 1 *mf* *mp* *p* *mf*

Vln. 2 *mf* *mp* *p* *mf*

Vla. *mf* *mp* *p* *mf*

Vcl. *fp* *mf* *mp* *f*

Cb. *mf* *mp* *f*

119 120 121

2Ob. *mf*

2Cl. *mf*

2Bn. *mf* *f*

Tpt. 1 *mf* *f*

Tpt. 2 & 3 *mf* *f*

2Tb. *f* *mf*

Tba. *f* *mf*

Tmp. *mf* *f*

Tam. *mf*

Cym. *mf*

Sd. *mp* *mf* *p*

Bd. *mf*

Pno. *8*

Vln.1 *p* *f*

Vln.2 *p* *f*

Vla. *p* *mf*

Vcl. *f* *mf*

Cb. *f* *f*

122 123 124

Pic. *f* *mf*

Fl. 1 *f* *f*

Fl. 2 *f* *f*

2Ob. *mf* *mf*

2Cl. *mf* *mf*

2Bn. *mf* *mp*

Hn. 1 *mp* *mf*

Hn. 2&3 *mp* *mf*

Tba. *mf*

Tmp. *mf*

Cym. crash cymbals *mf*

Sd. *mp* *mf*

Bd. *mf*

Pno. *mf*

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vla. *f* *mf*

Vcl. *mf* *f*

Cb. *mf* *mf* *mp*

125 126 127

Pic. *mf* *f*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

2Ob. *mf* *f*

2Cl. *mf* *f*

2Bn. *f*

Hr. 1 *mf* *f*

Hr. 2 & 3 *mf* *f*

Tpt. 1 *(mute off)* *mf* *f*

Tpt. 2 & 3 *(mute off)* *tutti* *mf* *f*

Tba. *mf* *f*

Tmp. *gliss.* *f* *mf*

Tam. *mp* *mf*

Cym. *mf* *f*

Sd. *mf* *f*

Bd. *mf*

Vln. 1 *f* *ff* *non-div.* *mf*

Vln. 2 *f* *ff* *non-div.* *mf*

Vla. *f* *ff* *non-div.* *mf*

Vcl. *f* *ff* *non-div.* *mf*

Cb. *f* *ff* *mf*

128 129 130 131 G A B

Tmp. *mp*

Cym. *soft mallet* *susp. cym.* *mp* *f*

Vln.1 *div.* *f* *ff*

Vln.2 *div.* *f* *ff*

Vla. *div.* *f* *ff*

Vcl. *div.* *f* *ff*

Cb. *f* *ff*

Pic. 132 133 134 135 *mp* *mf*

Fl. 1 *mp*

Fl. 2 *mp*

2Cl. *mp*

2Bn. *solo* *mp*

Hn. 1 *mp*

Hn. 2&3 *mp*

Trngl. *wood tip mallet* *p*

Cym. *p*

Bd. *p*

Vln.1 *arco* *mp* *mf*

Vln.2 *pizz.* *div.* *p*

Vcl. *pizz.* *mp*

Cb. *pizz.* *mp*

136 ♩ = 80 137 138

Fl. 1

Fl. 2

2Cl.

2Bn.

tutti *mf*

Trngl.

Cym.

Bd.

mp

Vln.1

Vln.2

Vcl.

Cb.

mp

pizz. *mp* *mf*

Pic.

139 140 141 142

Fl. 1

Fl. 2

2Ob.

2Bn.

mf

sol. *mf* *mp*

Tpt. 2 & 3

harmon mute *mp* *mf*

Cym.

Bd.

p

Vln.1

Vln.2

Vla.

Vcl.

Cb.

p

mp *pizz.* *mp*

arco *mp*

$\text{♩} = 82$

143 144 145

Pic. *f* *mf*

Fl. 1 *f*

Fl. 2 *f*

2Ob. *f*

2Cl. *tutti* *f*

2Bn. *tutti* *mf*

Hn. 1 *f*

Hn. 2&3 *tutti* *f*

Tpt. 1 *mf*

2Tb. *tutti* *f*

Tba. *f*

Tmp. *p* *f* *mf*

Trngl. *mf*

Tam. *mf*

Cym. *mf*

Sd. *mf*

Bd. *mf*

Pno

Vln. 1 *arco* *f* *tutti* *f*

Vln. 2 *arco* *f* *tutti* *f*

Vla. *arco* *tutti* *f*

Vcl. *arco* *tutti* *f*

Cb. *f* *arco*

Pic. 146 *f* 147 148
 Fl. 1 *f*
 Fl. 2 *f*
 2Ob. *f*
 2Cl. *f*
 2Bn. *f*
 Tpt. 1 *mf*
 2Tb. *mf*
 Tba. *mf*
 Tmp. *mf* *f*
 Trngl. *mf*
 Tam. *mf* *f*
 Sd. *mf* *mf*
 Pno. *f*
 Vln. 1 *f* *sf*
 Vln. 2 *f* *sf*
 Vla. *mf* *f* *sf*
 Vcl. *mf* *f* *sf*
 Cb. *mf* *f* *sf*

93

152 fluttertongue 153 154

Pic. *f*

Fl. 2 fluttertongue *f*

2Ob. *f*

2Cl. *f*

Hn. 1 *f*

Hn. 2&3 *f*

Tpt. 1

Tpt. 2 & 3

2Tb. *mf*

Tba. *mf*

Tmp. *sf* *f* *mf*

Tam. *mp* *f*

Cym. ausp. cym. *p* let ring *mf*

Sd. *p* *mf*

Bd. *f*

Vln. 1 *sf* *f* *tutti* *mf* *f*

Vln. 2 *sf* *f* *tutti* *mf* *f* *div.*

Vla. *sf* *f* *tutti* *mf* *f*

Vcl. *sf* *f*

Cb. *f*

Pic. *f* 155 156 167
 Fl. 2 *f*
 2Ob. *f*
 2Cl. *f*
 Hn. 1 *f*
 Hn. 2&3 *f*
 Tmp. *f* *ff* *mf*
 Tam. *mf* *ff*
 Cym. *p* *ff*
 Sd. *p* *ff*
 Bd. *ff*
 Vln. 1 *f* *ff*
 Vln. 2 *f* *ff*
 Vla. *f* *ff*
 Vcl. *f* *ff*
 Cb. *mf* *ff*

Musical score for measures 155-167. The score includes parts for Piccolo, Flute 2, Oboe 2, Clarinet 2, Horn 1, Horn 2&3, Timpani, Tamour, Cymbal, Snare Drum, Bass Drum, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The woodwinds and brass play sustained notes with a forte (*f*) dynamic. The percussion section features a complex rhythmic pattern with varying dynamics including *f*, *ff*, *mf*, and *p*. The strings play a dense, rhythmic accompaniment, with Violins 1 and 2, Viola, and Violoncello playing at *f* and *ff*, and Contrabass at *mf* and *ff*. A rehearsal mark is present at measure 167.

$\text{♩} = 84$

158 159 160

Hn. 1 *mf*

Hn. 2&3 *mf*

Tmp. *mf*

Trngl. *mf* wood tip mallet
susp. cym.

Cym. *mf*

Sd. *mf*

Bd. *mf*

Pno. *ff*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f*

Cb. *f*

8

97

164 165 166

2Bn. *mf*

Hn. 1 *mf*

Hn. 2&3 *mf*

2Tb. *mf* *f*

Tba. *mf* *f*

Tmp. *mp* *mf*

Cym. *mf*

Sd. *mf*

Bd. *mf*

Pno. *ff*

Vln. 1 *mf* *mp* *f*

Vln. 2 *mf* *mp* *f*

Vla. *mf* *f*

Vcl. *f*

Cb. *f*

167 168 169

Hn. 1 *mf* *f*

Hn.2&3 *mf* *f*

2Tb. *mf* *f*

Tba. *mf* *f*

Tmp. *mf* *f*

Cym. *mf* crash cymbale *f*

Sd. *mf* *f*

Bd. *mf* *f*

Pno. *mf* *f* 8

Vln.1 *f* *mf* *f*

Vln.2 *f* *mf* *f*

Vla. *f* *mf* *f*

Vcl. *f* *mf* *f*

Cb. *f* *mf* *f*

Musical score for measures 170-172. The score includes parts for Hn. 1, Hn. 2&3, 2Tb., Tmp., Sd., Pno., Vln. 1, Vln. 2, Vla., Vcl., and Cb. The key signature is one sharp (F#). The score includes various dynamics such as *mf*, *f*, *sfz*, and *div.*. The Hn. 2&3 part has a "Hn 2 solo" marking in measure 172. The Vln. 1, Vln. 2, and Vla. parts are marked *f* in measure 170 and *sfz* in measure 172. The Vcl. and Cb. parts are marked *f* in measure 170 and *mf* in measure 172. The Tmp. part has a "div." marking in measure 172. The Pno. part is marked *f* in measure 170 and *mf* in measure 172. The Sd. part is marked *mf* in measure 170 and *f* in measure 172. The 2Tb. part is marked *mf* in measure 172. The Hn. 1 part is marked *mf* in measure 170 and *sfz* in measure 172. The Hn. 2&3 part is marked *mf* in measure 170 and *sfz* in measure 172.

2Ob. 173 174 175

2Cl. *mf* *tuhi* *f*

Hn. 1 *f* *mf*

Hn. 2 & 3 *f* *mf* *dim.*

Tpt. 1 *mf* *f*

Tpt. 2 & 3 *mf* *f*

Tba. *mf*

Tmp. *sfz* *f*

Cym. *susp. cym.* *p* *f*

Sd. *mf*

Bd. *f*

Pno. 8 *mf* *f* *mp*

Vln. 1 *sfz* *f*

Vln. 2 *sfz* *f*

Vla. *sfz* *f*

Vcl. *mp* *f*

Cb. *mp* *f*

Pic. 176 *mf* 177 *f* 178
 Fl. 1 *div.* *mf* *f*
 Fl. 2 *div.* *mf* *f*
 2Ob. *mp* *mf* *mf*
 2Cl. *mp* *mf*
 Hn. 1 *mf*
 Hn. 2 & 3 *mf*
 Tpt. 1 *harmon mute* *f* *mf*
 Tpt. 2 & 3 *harmon mute* *f* *mf*
 Tba. *mf*
 Tmp. *f*
 Tam. *mf*
 Cym.
 Sd. *mf*
 Bd. *mf*
 Pno. 8 *f* *mf*
 Vln. 1 *mf* *f*
 Vln. 2 *mf* *f*
 Vla. *mf* *f*
 Vcl. *mf* *f*
 Cb. *mf* *f*

Musical score for measures 179-181. The score includes parts for the following instruments: Picc., Fl. 2, 2Ob., Hn. 1, Hn. 2 & 3, Tpt. 1, Tpt. 2 & 3, Tba., Tmp., Tam., Sd., Bd., Pno., Vln. 1, Vln. 2, Vla., Vcl., and Cb. The key signature is one sharp (F#). The score shows a variety of musical textures, including melodic lines, harmonic support, and rhythmic patterns. Dynamics such as *mf* (mezzo-forte) and *f* (forte) are indicated throughout.

Measure 179: Picc. and Fl. 2 are silent. 2Ob. plays a rhythmic pattern. Hn. 1 and Hn. 2 & 3 are silent. Tpt. 1, Tpt. 2 & 3, and Tba. play a melodic line. Tmp. plays a rhythmic pattern. Tam., Sd., and Bd. are silent. Pno. plays a melodic line. Vln. 1, Vln. 2, Vla., Vcl., and Cb. play a melodic line.

Measure 180: Picc. and Fl. 2 play a melodic line. 2Ob. plays a rhythmic pattern. Hn. 1 and Hn. 2 & 3 play a melodic line. Tpt. 1, Tpt. 2 & 3, and Tba. play a melodic line. Tmp. plays a rhythmic pattern. Tam. plays a rhythmic pattern. Sd. plays a melodic line. Bd. plays a rhythmic pattern. Pno. plays a melodic line. Vln. 1, Vln. 2, Vla., Vcl., and Cb. play a melodic line.

Measure 181: Picc. and Fl. 2 play a melodic line. 2Ob. plays a rhythmic pattern. Hn. 1 and Hn. 2 & 3 play a melodic line. Tpt. 1, Tpt. 2 & 3, and Tba. play a melodic line. Tmp. plays a rhythmic pattern. Tam. plays a rhythmic pattern. Sd. plays a melodic line. Bd. plays a rhythmic pattern. Pno. plays a melodic line. Vln. 1, Vln. 2, Vla., Vcl., and Cb. play a melodic line.

2Ob. ¹⁸²
 2Cl. ¹⁸³
 2Bn. ¹⁸⁴
 2Tb.
 Tba.
 Tmp.
 Tam.
 Sd.
 Bd.
 Pno.
 Vln.1
 Vln.2
 Vla.
 Vcl.
 Cb.

Musical score for measures 182-184. The score includes parts for woodwinds (2 Oboes, 2 Clarinets, 2 Bassoons, 2 Trombones, Trombone), brass (Trumpets, Tambores, Snare Drum, Bass Drum), piano (Piano), and strings (Violins 1 & 2, Viola, Violoncello, Contrabass). The woodwinds and strings play a melodic line with slurs, while the percussion provides a rhythmic accompaniment. The piano part is marked with a fermata and a repeat sign.

185 186 187

Pic. *f*

Fl. 1 *f*

Fl. 2 *f*

2Ob. *f*

2Cl. *f*

2Bn. *tutti* *f*

Hn. 1

Hn. 2&3

Tpt. 1 *(muted off)* *f*

2Tb. *tutti* *f*

Tba. *f*

Tam

Cym

Sd *mf* *p* *f*

Bd *mf* *f*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vcl. *f*

Cb. *f*

188 189 190

2Ob. *f*

2Cl. *f*

2Bn.

2Tb. *mp*

Tba. *mp*

Tmp. *[w.b.d.]*

Tam. 1 hand shake *mp*

Cym. hard mallet susp. cym. *mp*

Sd. *f*

Bd. *mf*

Pno. *ff*

Vln.1 *ff* *sf* *mf*

Vln.2 *ff* *sf* *mf*

Vla. *ff* *sf* *mf*

Vcl. *f* *mf*

Cb. *f* *mf*

191 192 193

Tmp. *f*

Tam. *mf*

Cym. *mf*

Sd. *mf*

Bd. *mf*

Pno. *ff*

Vln.1 *mf*

Vln.2 *mf*

Vla. *mf*

Vcl. *mf*

Cb. *mf*

f

f

194 195 196

Hn. 1

Hn. 2&3

Hn 2 *solo*

Tmp.

Tam

Cym

Sd

Bd

Pno

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Measures 194-196 of the score. Measure 194 includes woodwinds (Hn. 1, Hn. 2&3, Hn. 2 solo), strings (Vln. 1, Vln. 2, Vla., Vcl., Cb.), and percussion (Tmp., Tam, Cym, Sd, Bd). Measure 195 continues the orchestral texture. Measure 196 features a horn solo (Hn 2) and a change in dynamics for several instruments.

197 198 199

Hn. 1

Hn. 2&3

Tpt. 1

Sd

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Measures 197-199 of the score. Measure 197 includes woodwinds (Hn. 1, Hn. 2&3, Tpt. 1), strings (Vln. 1, Vln. 2, Vla., Vcl., Cb.), and percussion (Sd). Measure 198 continues the orchestral texture. Measure 199 features a change in dynamics for several instruments.

Musical score for measures 200, 201, and 202. The score includes parts for the following instruments:

- Hn. 1**: Measures 200 and 201 are rests; measure 202 has a half note G4 with a *mf* dynamic.
- Hn. 2&3**: Measures 200 and 201 are rests; measure 202 has a half note G4 with a *mf* dynamic.
- Tpt. 1**: Measure 200 has a half note F4 with a *f* dynamic; measure 201 has a half note G4 with a *p* dynamic; measure 202 has a half note G4 with a *p* dynamic.
- 2Tb.**: Measure 200 has a half note F4 with a *mf* dynamic; measure 201 has a half note G4 with a *mp* dynamic; measure 202 has a half note G4 with a *mp* dynamic.
- Tba.**: Measure 200 has a half note F4 with a *mf* dynamic; measure 201 has a half note G4 with a *mp* dynamic; measure 202 has a half note G4 with a *mp* dynamic.
- Tmp.**: Measure 200 has a half note F4 with a *mf* dynamic; measure 201 has a half note G4 with a *mp* dynamic; measure 202 has a half note G4 with a *mp* dynamic.
- Sd.**: Measure 200 has a half note F4 with a *mp* dynamic; measure 201 has a half note G4 with a *mp* dynamic; measure 202 has a half note G4 with a *mp* dynamic.
- Vln. 1**: Measure 200 has a half note F4 with a *mf* dynamic; measure 201 has a half note G4 with a *mp* dynamic; measure 202 has a half note G4 with a *mp* dynamic.
- Vln. 2**: Measure 200 has a half note F4 with a *mf* dynamic; measure 201 has a half note G4 with a *mp* dynamic; measure 202 has a half note G4 with a *mp* dynamic.
- Vla.**: Measure 200 has a half note F4 with a *mf* dynamic; measure 201 has a half note G4 with a *mp* dynamic; measure 202 has a half note G4 with a *mp* dynamic.
- Vcl.**: Measure 200 has a half note F4 with a *mf* dynamic; measure 201 has a half note G4 with a *mp* dynamic; measure 202 has a half note G4 with a *mp* dynamic.
- Cb.**: Measure 200 has a half note F4 with a *mf* dynamic; measure 201 has a half note G4 with a *mp* dynamic; measure 202 has a half note G4 with a *mp* dynamic.

203 204 205

Pic. *f*

Fl. 1 *f*

Fl. 2 *f*

2Ob. *f*

2Cl. *f*

2Bn. *mf*

Hn. 1 *f*

Hn. 2 & 3 *f*

Tpt. 1 (mute off) *f*

Tpt. 2 & 3 (mute off) *tutti* *f*

2Tb. *tutti* *f*

Tba. *f*

Tmp. *f*

Tam. *p* *mp* *p* *mf*

Sd. *p* *mp* *p* *mf*

Bd. *p* *mp* *p* *mf*

Vln. 1 *f* *mf* *sfz*

Vln. 2 *f* *mf* *sfz*

Vla. *f* *mf* *sfz*

Vcl. *f*

Cb. *f*

206 207 208

Pic. *f*

Fl. 1 *f*

Fl. 2 *f*

2Ob. *f*

2Cl. *f*

2Bn. *f*

Hn. 1 *f*

Hn. 2 & 3 *f*

Tpt. 1 *f*

Tpt. 2 & 3 *f*

2Tb. *f*

Tba. *f*

Tmp. *mf*

Tam. *mf*

Cym.

Sd. *mf*

Bd. *mf*

Vln. 1 *mf* *fz* *f*

Vln. 2 *mf* *fz* *f*

Vla. *mf* *fz* *f*

Vcl. *f*

Cb. *f*

209 210 211 212

Pic. *f*

Fl. 1 *f*

Fl. 2 *f*

2Ob. *f*

2Cl. *f*

2Bn. *f*

Hn. 1 *f*

Hn. 2 & 3 *f*

Tpt. 1 *f*

Tpt. 2 & 3 *f*

2Tb. *f*

Tba. *f*

Tmp. *f*

Tam. *f*

Cym. *f*

Sd. *f*

Bd. *f*

Vln. 1 *f* *div.*

Vln. 2 *f* *div.*

Vla. *f* *div.*

Vcl. *f* *div.*

Cb. *f* *div.*

Musical score for measures 213-216. The score includes parts for Piccolo (Pic.), Trumpet 1 (Tpt. 1), Trumpets 2 & 3 (Tpt. 2 & 3), Trombone 2 (2Tb.), Trombone 3 (Tba.), and Timpani (Timp.).

Measure 213: Pic. has a whole rest. Tpt. 1 has a whole rest. Tpt. 2 & 3 has a whole rest. 2Tb. has a whole rest. Tba. has a whole rest. Timp. has a continuous eighth-note pattern.

Measure 214: Pic. has a whole rest. Tpt. 1 has a half note G4. Tpt. 2 & 3 has a half note G4. 2Tb. has a half note G3. Tba. has a half note G2. Timp. has a continuous eighth-note pattern.

Measure 215: Pic. has a half note G4. Tpt. 1 has a half note G4. Tpt. 2 & 3 has a half note G4. 2Tb. has a half note G3. Tba. has a half note G2. Timp. has a continuous eighth-note pattern.

Measure 216: Pic. has a half note G4. Tpt. 1 has a half note G4. Tpt. 2 & 3 has a half note G4. 2Tb. has a half note G3. Tba. has a half note G2. Timp. has a continuous eighth-note pattern.

Dynamics: *mf* (mezzo-forte) is indicated for Pic. in measures 215 and 216. *f* (forte) is indicated for Tpt. 1 in measure 214. *mf* is indicated for Tpt. 2 & 3 in measure 214. *mf* is indicated for 2Tb. in measure 214. *mf* is indicated for Tba. in measure 214. *mf* is indicated for Timp. in measure 214.

Performance instructions: "straight mute" is written above Tpt. 2 & 3 in measure 214. "tutti" is written above Tpt. 2 & 3 in measure 214. "mute" is written above 2Tb. in measure 214. "mute" is written above Tba. in measure 214.

$\text{♩} = 84$

217 218 219 220

Pic. *mf* *f*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

2Ob. *mf* *f*

2Cl. *mf* *f*

2Bn. *mf* *f*

Tpt. 1 *f*

Tpt. 2 & 3 *f*

2Tb. *mf* *f*

Tba. *mf* *f*

Tmp. *f* *mf*

Tam. *p*

Cym. *mp*

Sd. *mp*

Bd.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f*

Cb. *f*

221 222 223 224

Pic. *f* *mf*

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

2Ob. *f* *mf*

2Cl. *f* *mf*

2Bn. *f* *mf*

Tpt. 2 & 3 *f* *tutti* *f*

2Tb. *f* *tutti* *f*

Tba. *f*

Tmp. *f*

Tam. *mf*

Sd. *f*

Bd. *f*

Vln.1 *f* *dip.* *mf* *tutti* *pizz.*

Vln.2 *f* *pizz.* *mf*

Vla. *f* *mf*

Vcl. *f* *mf*

Cb. *f* *mf*

225 226 227 228

Pic. *mf* *mp* *p*

Fl. 1 *mf* *mp* *p*

Fl. 2 *mf* *mp* *p*

2Ob. *mf* *mp* *p*

2Cl. *mf* *mp*

2Bn. *mf* *mp*

Hn. 1 *mf* *mp*

Hn. 2 & 3 *tutti* *mf* *mp*

Tpt. 2 & 3 *mp*

2Tb. *mp*

Tmp. *mp* *p* *f*

Tam. *mp* *pp*

Vln. 1 *mf* *mp* *pp* *non-dito. arco* *ff*

Vln. 2 *mf* *mp* *p* *non-dito. arco* *ff*

Vla. *mf* *mp* *p* *solo* *tutti non-dito.* *ff*

Vcl. *mf* *p* *mp* *pp* *non-dito.* *ff*

Cb. *ff* *pizz.* *mp* *arco* *ff*

229 230 231

Pic. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

2Ob. *mp*

2Cl. *mp*

2Bn. *p* *mp*

Tpt. 1 *mf*

Tpt. 2 & 3 *mf* *tutti*

2Tb. *mp* *mf*

Tba. *p* *mf*

Tmp. *ff* *mp* *mf*

Vln. 1 *mp* *mf*

Vln. 2 *p* *mf*

Vla. *mp* *mf*

Vcl. *p* *mf*

Cb. *p* *mf*

232 233 234

Pic. *mf* *f*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

2Ob. *mf* *f*

2Cl. *mf* *f*

2Bn. *mf* *f*

Hn. 1 *f* *f*

Hn. 2 & 3 *f* *f*

Tpt. 1 *f* *f*

Tpt. 2 & 3 *f* *f*

2Tb. *f* *f*

Tba. *f* *f*

Tmp. *f*

Tam. *mp* *f*

Trngl. *f*

Cym. *mp* *f*

Sd. *mp*

Bd. *f*

(g)

Pno *mf* *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f*

Cb. *f*

235 236 237

Pic. *f*

Fl. 1 *f*

Fl. 2 *f*

2Ob. *f*

2Cl. *f*

2Bn. *f*

Hn. 1 *f*

Hn. 2&3 *f*

Tpt. 1 *mf*

Tpt. 2 & 3 *f*

2Tb. *f*

Tba. *f*

Tmp. *f*

Tam. *f*

Trngl. *f*

Cym. *f*

Sd. *f*

Bd. *f*

(g)

Pno. *f*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf*

Cb. *mf*

ADDENDUM

I. *Narración*

The first movement uses elements of “cumulative form,” defined by J. Peter Burkholder in his book, *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing* (Yale, 1995) as a technique “...in which the principal theme is presented, not at the beginning as in traditional forms, but near the end, and is preceded, not followed, by its development” (pg. 137). Movement 1 is grouped into four distinct sections, with a short epilogue.

The first two sections follow an ABCABD, format. The A and B sections contain, within a static harmonic and rhythmic context, primary motivic units that act as a unifying accompaniment throughout the movement. Each episode (C, D) contains motivic elements of the main theme, while the theme itself is stated fully only at the beginning of the third section (E), and is then developed contrapuntally into a climactic cadential sequence. The reiteration of the static AB material occurs in reverse, BA, with the A section radically truncated and transformed. The piece ends with new motivic material presaging the last movement.

FORMAL ANALYSIS

'A1'	mm. 1 - 25	Fundamental structural motivic cell stated as static sequence in French horns (mm .1-3). This three note chord, a minor second/ third provides motivic momentum when it becomes an arpeggiated triad (m.18).
'B1'	mm. 25 - 34	Static droning rhythms in woodwinds becoming climbing minor seconds. Flutes bring the section to a sharp climax.
'T1'	mm. 35 - 44	The ten bar section acts as an introduction to the first episode. Starting slowly, static chords made up of minor second/ thirds become string glissandos (mm. 35 - 39). Momentum is generated

through the use of retrograde arpeggiations in the strings and winds.

- 'C1' mm. 45 - 64 While pizzicato strings weave contrapuntal patterns out of derivations of the original motivic cell (mm. 45-50), parts of the theme begin to emerge in the trombones and tuba (m. 50) and are briefly taken up by the full ensemble. Thematic material is overwhelmed by the momentum of a 7/32 static rhythmic pattern. This "stuck record" type sequence abruptly ends in an descending arpeggiated sequence for solo piano.
- 'A2' mm. 65 - 70 Truncated reiteration of A1 with added trombones.
- 'B2' mm. 71 - 75 Truncated reiteration of B1 with added tremolo strings. Heightened tension through a crescendo where strings and suspended cymbal introduce episode two.
- 'D1' mm. 76 - 111 Motivic cells from the theme are used as an accompaniment by the piano (mm. 76 - 79), imitated by the flutes (mm. 80 - 81) then eliminated by a fixation on a rhythmic pattern using repeating minor seconds (mm. 82 - 89). A sustained bass supports a descending passage in the key of A minor which starts to climax but instead disintegrates into a piano solo. The piano passage (mm. 107 - 111) uses quartal and triadic arpeggiations ending in dense clusters.
- 'E1' mm. 112 - 142 The theme is stated in complete form for the first time (mm. 112-121). It is comprised of no fewer than seven motivic cells which are found in various sonic disguises throughout the movement. Against the French horn's recapitulation of the arpeggiated triad in section A, the main theme is heard as a chorus of unison strings

- with hand drum accompaniment. The orchestration attempts to imply a style of Egyptian popular music of the 1950s and '60s. The use of bongos instead of dumbek is an appropriate metaphoric irony to this native Californian. The development section elaborates contrapuntal extensions of the theme itself, until bar 130, when it begins a chromatic descent that ends at bar 133. It quickly climbs again into the final climatic contrapuntal aggregation (mm. 134-142). The build-up ends with an abrupt restatement of A1 in its most truncated form yet (mm. 143-144).
- 'B3' mm. 145 - 146 Agitation created by both faster tempo and triplet figures in the timpani is intensified by trumpets playing arpeggiated triads against the backdrop of droning woodwinds and tremolo strings in small clusters of major seconds and thirds.
- 'F1' mm. 155 - 163 Epilogue - An implication of the third movement. A 7/8 rhythmic pulsation, ascending minor thirds resolve to a lower tritone, diminished chords, fading strings, and a dark minor sixth.

II. *Gotas de Sangre*

This movement is a largo in ternary form featuring solo trumpet. Usage of an idiomatic style, with chords and orchestrational textures familiar with, but not exclusive to, the music of Spain and Mexico is first implied in this movement.

FORMAL ANALYSIS

- 'A1' mm. 1 - 17 Theme in solo trumpet with tremolo strings *sul tasto*. A chromatic chord progression on G minor leads to the first implication of idiomatic context (mm. 12 - 14).

- 'B1' mm. 18 - 42 A four bar statement in the oboes leads to a series of descending cadences (mm. 26 - 30). The solo trumpet is accompanied by horns and strings, with echoes in the winds. The progression has modulated to the key of E, E minor, then C minor where a cadential passage signals a climactic suspension in the high strings.
- 'B2' mm. 43 - 63 Climactic thematic material as a groupings of climbing cadences culminating in a series of cadential extensions in the key of C minor (mm. 55 - 63).
- 'A2' mm. 64 - 91 Re-entry of trumpet solo, theme #1. The theme is truncated by cadential passages ending at measure 82. A series of eight low bells, against sustained low strings, closes the movement.

III. *Bodegón*

J. Peter Burkholder's book , *All Made of Tunes*, defended Ives' habit of borrowing all types of thematic material from any and all sources as something that is thoroughly in the mainstream of European tradition. Apparently composers have always borrowed thematic phrases, used structural and orchestrational precedent as well as other borrowed derivations to make music which is about music itself. Intentionally borrowed idiomatic content may become a referential subtext meant to engage the extra-musical imagination of the listener. In this context, the third movement uses "Spanish" and "Mexican" motivic clichés common to popular and classical music. They are what Wilson Coker, in his book on musical semiotics, *Music and Meaning* (Free Press, 1972), calls "iconic signs"(pg. 30), and are used as extrageneric metaphors in the same way film music uses gestural references to enhance the emotional content of visual scenes.

The fact that the Spanish idiom is such a singularly recognizable one makes an issue of its metaphoric value. This must be acknowledged. Nevertheless, it was a conscious consideration, and, given the subject matter, one which proved inevitable.

FORMAL ANALYSIS

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|------|--------------|--|
| ‘Aa’ | mm. 1 - 18 | In the key of E minor, a three against two rhythmic pulsation is established by the flute section with a retrograde variant of the triplet pattern stated by the piano. The pattern modulates to E flat while descending pizzicato scales are punctuated by triplet patterns in the trumpets (mm. 9 - 18). |
| ‘Ab’ | mm. 19 - 60 | The first implication of an idiomatic motivic phrase is played by the oboe section (fig. 3, mm. 24). It is then echoed by the woodwinds (mm. 25 - 28). Previous material is developed and modified through measure 57 where it climaxes with a cadential suspended quartal D. |
| ‘B1’ | mm. 61 - 73 | What would traditionally be called a secondary theme growing out of the developed variants of the first pattern (fig. 1) is played by the high strings with bassoon and clarinet playing three against two accompaniment. |
| ‘Ac’ | mm. 74 - 101 | A syncopated triplet pattern (fig. 3) propels an accelerando which leads to the statement of a variant on the first idiomatic motivic phrase played by the trumpet (fig. 4). A syncopated build up of triplet patterns climaxes at bar 87 and is followed by a descending scale in the key of B flat. The section ritards with a |

long repetitive decrescendo on the note B flat, in turn ending with the first actual congeneric metaphor, that of the low tubular bell heard at the end of the second movement. In this pivotal moment of timbral remembrance, the entire piece shifts from generic/ personal gesture to extrageneric/ transpersonal metaphor and begins to fill with idiomatic reference.

- ‘Ca’ mm. 102 -131 In G minor, the low strings play the three against two rhythmic pulsation (fig.1) in accompaniment to 16th note droning clusters of major seconds in the high strings. The modulation from G minor to an A flat suspension begins an infusion of idiomatic referencing that becomes more and more characteristically Spanish as the piece builds momentum. What begins as a reference to Vivaldi in bars 105 to 109 quickly takes on characteristically Spanish chord progressions. Thematic material of overtly tonal and linear content begins to redefine the entire character of the piece.
- ‘B2’ mm. 132 - 143 The texture of the repetition of the secondary theme, this time as played by the winds with accompaniment by pizzicato strings, elaborates the original melodic phrase with quartal harmonies.
- ‘Cb’ mm. 144 - 157 This is the most characteristically Spanish and/or Mexican sounding passage thus far. The 6/8 tempo sets up the arpeggiated triadic theme reminiscent of either the Country Western song “Town of El Paso”, a motivic phrase from Copland’s “El Salon Mexico,” or the Mexican folk song “La Bamba.” This section should be recognized as extrageneric

thematic material, similar to dozens of musical pieces that use similar thematic gestures. In any event, this section functions as a transition into the closing thematic material.

- 'Da' mm. 158 - 212 The main thematic material that has been developing momentum for the past 157 bars is finally a complete statement. A 16 bar AABB theme using quartal and major second harmonies propels the momentum into a recapitulation of earlier material from bar 79. The phrase for solo trumpet is truncated by the arpeggiated triadic gestures of section 'Cb'. This time, however, it acts as a contrapuntal cadential transition into the final recapitulation section before the coda begins.
- 'Db' mm. 213 - 228 Recapitulation continues with timpani, brass and piccolo referencing the final "martial" section of bars 155 - 154 of the first movement. The passage, however, has been transformed so radically it has only a functional resemblance as a moment of "martial" repose between the great cadential suspension of bars 210 - 212, and the coda at bar 229. It recapitulates all the main motivic phrases in a radically truncated form.
- Coda mm.229 - 237 The coda serves to propel the momentum to its maximum intensity using thematic material from section 'Da' into an abrupt cadential ending. In B major, the ascending triplet on B natural, with its emphatically perfunctory ending, leaves no doubt as to the expected effect it is meant to produce. It ends, in fact, not unlike the third movement of Ives' Second Symphony. One is left wondering if there is more to come, as if something remains unfinished.

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